

The Daily Movie Magazine

LOOKS LIKE "TOL'ABLE DAVID" ALL OVER AGAIN



MOVIE FANS' LETTERBOX

By HENRY M. NEELY

X. Y. Z.—Betty Hlythe is twenty-five years old. Yes, I believe she is married to a non-professional. She is now working at the Whitman Bennett studio, Yonkers, N. Y. Her latest picture is "How Women Love." We used her picture quite recently.

Devon writes: "The scenario writers clip 'em off, the directors direct, the press agents rave and, lo and behold! It's another one of 'them there things.'"

"Take a handful of situations (any at all will do), shake them up, put your hand in the bag and this week you pull a messy mess called 'One Clear Call.' 'Why, oh! why, did Dr. Alan have to be intoxicated at the operation? Isn't it hard enough for a sober, hard-working surgeon to operate on the heart with the aid of liquor? Oh, modern age of miracles, when a man under the influence of drink can without preparation delve into the human anatomy and perform the impossible.' If the doctors only knew!

"And the Ku Klux ride, Dr. Alan strolls over bareheaded to the Owl and the Klan assembles on horses (where do they get them?) and rides and rides and rides. Anyway, where were the gophers? And, gee! not even a red sky, Page 10, W."

"The saving element—Henry B. Walthall. He gives a remarkably touching characterization. His every movement speaks broken physical power and spirit. He lives the part, and in the piece with the pendulum of the clock beating away his hours I think he reaches artistry. Well, the old-timers should know."

"So, weekly or daily, as purse and time behoves, we go forth wond'ring and one time its lokum, another more lokum, then floods and floods of tears and mothers, then double characters, then desert islands, 'n new Bieks, 'n everything."

"Notwithstanding, here's looking forward to the fall and the good ones that more than make up for the rest. We are waiting for you, 'Sherlock Holmes,' 'Grandma's Boy,' 'Robin Hood' and 'Tess.' Your loyal legions wait."

"(If it hadn't been for Walthall, I really believe I wouldn't have remained after the second reel of that mélange of bunk. I'm glad to see you back, Devon; you've been missed during the hot months.)"

S. M. F.—Though I generally admit to being very doubtful about all stories of that nature in the fan magazines, the one you inclose sounds fairly reasonable, but not altogether. My article against Valentino is not based on his recent marital troubles. They showed little except that he did a remarkably foolish thing, both for himself and for his company, in view of the recent "uprising" in Hollywood and his own attainment of "stardom." When he does good acting I'll "say nice things about him."

Franks—I hate to refuse your friendly offer, but I'm afraid the two anecdotes you mention would hardly fit into the column. If I were you I'd keep them, as well as the autographs, and some day when you have quite a collection you can write some kind of an article (Stars I Have Met, or something like that) and sell it to a magazine. I agree with you in your admiration for Dorothy Dalton.

Little Millie writes: "I have been a constant reader of the Movie Fans' Letter Box, and sometimes agree with you on his subjects and sometimes entirely disagree. First of all, on the subject of Miss Mae Murray. She leads my list of movie stars. I think she is a wonderful personality, and she is always entertaining. These are the stars who head my list: Mae Murray, Betty Compson, Gloria Swanson and Agnes Ayres; male, Bert Lytell, Thomas Meighan, Joseph Schildkraut and, of course, Rudie. Would you please tell me your opinion of these and also tell me how my mail would reach them? The second argument is about Von Stroheim. I entirely agree with Kitty Clover. Not that the picture was

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The upper picture shows Richard Barthelme on location in Virginia during the making of "The Bond Boy," waiting for the sun to come out. Below is "Dick," looking much as he did in the Hergeshelmer story, indulging in a Southern repast

fit for the screen, but I thought it very interesting. Monsieur Henri, would you please publish pictures of yourself and my beloved Mae Murray? Also tell me what picture Robert Frazer played in and who took the part of the child in "The Cradle" with Ethel Clayton. May I call again?"

Q. T.—Mislead your letter, and as a result you'll find your questions as to my opinion of "Lillom" and "Schuld-kraut" all given in answers to other people. I'm no relation to the gentleman you mention, not to Henry VIII, Ford, Caber Lodge—any of 'em. Address Joseph, Chicago, at the Great Northern Theatre.

Stally writes: "Saw House Peters in 'The Invisible Power' this week. Good plot, likewise acting, except Irene Rich. I think it was, who was inclined to turn on the weeps too readily."

"House always was good. Remember the first I saw him? Back in '13 or '14. He played in 'Chelosen 7750.' Crook drama. One of the initial pictures of Famous Players. There was

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a long line of good ones from Zukor. See where "The Prisoner of Zenda" comes back. I saw James K. Hackett in a photograph of this name, and the lad was good. Like Otis Skinner, we see doggone little of him, and Mary Pickford is doing "Tess of the Storm Country" over again. Another Famous Player, maybe, Mary will hit the heights in another "Stella Maris," but I have given up hopes. Girly girly stuff is all the customers seem to want of her.

"James Oliver Curwood put on a good one here recently. I think it ran three reels, that is, judging from the length of the show. 'White Mice,' I think, was the title. Doggone, my memory does not retain names like it once did. Noah Berry, as usual, a real hateful villain.

"Here's a funny thing. I saw a certain Teuton party in an early Triangle called 'Old Heidelberg.' His acting was good, but character work pure and simple. Now he is a more or less luminary. It is just as if Bull Montana, J. P. Lockney or Charles Ogle were to burst into the front rank.

"See where one of the big producers is working on stock company idea again. Recall that sterling Vitagraph outfit? There was Anita Stewart, Ralph Ince, Earl Williams, Julia Swayne Gordon, Harry Northrup, Maurice Costello and Clara Kimball Young, only to name a few of them.

"Honest to grandma, I have yet to see a picture that went across with gripping interest like 'The Painted World.' Ever see it? And those comedies of John Bunny and Flora Finch. Say, the present-day picture hunt doesn't know what he or she missed back there in the pioneer days. Not right?"

(Henry Dixey was in that "Chelosen 7750." I never understood why he didn't do more films. Others of that period which you may recall were "Pride of Jennico," with Peters; "Lady of Quality," "American Citizen," with Jack Barrymore, and "The Bug of Days," with Cyril Selig. You can just bet I recall that Vitagraph outfit. Greatest bunch of character people films ever had, including Rogers

Lynton, Morey, Gladden James, Charles Kent, William Humphrey, Northrup, Courtney Foote, William H. Dunn, Edward Eklaw, George Holt, Otto Lederer, S. Rankin Drew, Charles Welllesley, Donald Hall, Ince and William Shea. "The Painted World" was one of the really "greats," especially in Northrup's acting.)

C. B. Welsburg—Betty Hillburn was educated at the Horace Mann School, New York, and at St. Elizabeth Convent, New Jersey. Her stage career included appearances in "The Betrothal" and "Tumble Inn," and her screen career includes "Girl of the Seas," "Heart Strings," "Little Red Riding Hood" and "Heliotrope." She is 5 feet 2 inches, weighs 104 pounds and has dark brown hair and eyes. I'm sorry I've no address for her at present. Address Griffith, Manhattan, L. I.

Tommy Rot writes to tell me that the name of the girl in Public Health picture requested by "Just Your Same Old Fan" was Claire Adams, and the picture was "The End of the Road." Richard Hennett was the leading man. Thanks, Tommy!

Ena Drake—Come along with your

"letters without number." I'm waiting. I don't criticize "Foolish Wives" because of Von's villainy. I've a soft place in my heart for stage and screen villains. I'm "agin" "Foolish Wives," because it's a cheap and tawdry effort to coin money by sensationalism and risque business, and although it was, as you say, beautifully mounted, and, in some respects, well acted, it was not artistic. I saw "The Blue Bird," but with another company, so missed Gladys Hulette.

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Arak	15.5 x 11.9	850.	585.	Feraghan	11.7 x 8.9	375.	275.
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Serape	18.8 x 11.3	850.	575.	Kirmansha	11.10x9.6	750.	475.
Gorevan	17.0 x 13.5	750.	550.	Kirmansha	12.4 x 8.8	800.	550.
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Sultanabad	18.0 x 10.10	775.	550.	Feraghan	12.2 x 8.7	300.	195.
Feraghan	11.10x 9.4	275.	175.	Savalan	12.1 x 8.6	375.	275.
Turcoman	17.7 x 11.3	750.	475.	Feraghan	11.7 x 8.9	375.	275.
Lilehan	12.1 x 9.2	750.	550.	Serape	9.3 x 8.0	275.	175.
Serape	11.8 x 8.5	375.	265.	Savalan	11.4 x 8.6	375.	265.
Kirmansha	11.0 x 9.8	650.	395.	Gorevan	12.2 x 9.4	485.	385.
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